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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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NUMBER 11



HEAD OF A CHILD  
BY ANTONIO ROSELLINO

*(See page 206)*

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

### THE HUDSON FULTON CATALOGUE

**T**HE illustrated edition of the Hudson-Fulton Catalogue is now on sale.

The work is in two tall octavo volumes, the size of the page being  $7\frac{1}{4}$  x  $10\frac{1}{2}$  inches. It is printed with Caslon Old Style type, and contains 238 illustrations in the half-tone process. It is bound in paper-covered boards with cloth back. The price of the book is five dollars, and express, which is twenty-five cents for delivery in the city and fifty cents for delivery out of town.

### MEMORIAL RESOLUTIONS

**A**T the meeting of the Board of Trustees held October 18, 1909, the following memorial resolutions upon Rutherford Stuyvesant, John Crosby Brown, and Charles F. McKim, Trustees of the Museum, recently deceased, were adopted:

IN MEMORIAM  
RUTHERFURD STUYVESANT  
TRUSTEE OF THE METROPOLITAN  
MUSEUM OF ART  
1875-1909

THE death of Rutherford Stuyvesant in Paris, France, on July 4, 1909, removed from its Board of Trustees the last but one of the Founders of The Metropolitan Museum of Art. This signifies a service to this institution on Mr. Stuyvesant's part of nearly forty years' duration. From 1875 to 1884 he was a member of its Executive Committee, and for a number of years served as Chairman of the Committee on Paintings and Sculpture, but his taste it appears inclined more especially to arms and armor, of which he was one of the earliest collectors in this country. That he was a careful and judicious one, is shown by the many choice, rare, and valuable pieces he gathered about him in his beautiful home at Tranquility Farms, near Hackettstown, New Jersey (the ancestral home of his family). Following this bent of his mind, he was naturally first and fore-

most among the Trustees in endeavoring to secure examples of this branch of industrial art for the Museum, and was largely instrumental in obtaining for it the Ellis and Dino Collections, which raised the Armor Collection of the Museum to European rank.

Although absent from the City much of his time within the last ten or fifteen years—an absence which constrained him to resign the office of First Vice-president of the Board of Trustees, which he held in 1906—Mr. Stuyvesant's attachment to the Museum seems never to have abated. When at home, he was most regular in his attendance at the meetings of the Board of Trustees, and when abroad he was ever mindful of the welfare, and prompt to further by word and deed, when opportunity offered, the interests of the institution with which he was connected, one may say, from his youth up, for he was but twenty-eight years of age when he became a Trustee.

By Mr. Stuyvesant's death the Museum loses an old and tried friend, and its Trustees the companionship of a genial and uniformly kind and courteous member of their Board.

IN MEMORIAM  
JOHN CROSBY BROWN  
TRUSTEE OF THE METROPOLITAN  
MUSEUM OF ART  
1893-1909

JOHN CROSBY BROWN, Treasurer of The Metropolitan Museum of Art, died at his summer residence in Orange, New Jersey, on June 25th. He was elected a Trustee of the Museum on February 20, 1893, but resigned later in the year. He was elected again on November 18, 1895, and served continuously until his death. He became Treasurer of the Museum in 1905, and from that time gave constant, active, and efficient care not only to the duties of Treasurer but to the many details connected with the management and operation of the Museum building.

The Crosby-Brown collection of musical instruments of all nations was given to the Museum in 1889 by Mrs. Brown, with the understanding that she should have full charge of its arrangement during her life-

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time, and be free to make any additions or changes which she saw fit. Mr. Brown has always been an enthusiastic co-worker with his wife in making and enlarging this valuable collection, which now occupies five galleries in the Museum and is one of the most complete collections of musical instruments existing in any part of the world.

Mr. Brown's public service was by no means confined to our own Museum. His sphere of action was singularly broad. He was graduated from Columbia University in the class of 1859, where he stood at the head of his class. Soon afterwards he entered his ancestral firm, the well-known banking house of Brown Brothers & Company, of which he has been for many years the head. He had large religious, educational and philanthropic interests. For many years he was an elder in the Madison Square Presbyterian Church, beginning under the pastorate of Dr. William Adams, his father-in-law. He was one of the leading Trustees of the Union Theological Seminary, of which he was President at the time of his death. He was a Trustee of Columbia University, his Alma Mater.

Mr. Brown was a patriotic citizen, always ready to bear his share of public burdens, and always to be found among the advocates of righteousness, straightforwardness and considerate dealings in public matters. He had a large acquaintance with public men, at home and abroad, and although he never held public office, he exerted an influence not the less potent that it was quiet. It was a fitting recognition of his eminence in many relations of life when the degree of LL.D. was conferred upon him by Williams College in 1907.

IN MEMORIAM  
CHARLES FOLLEN McKIM  
TRUSTEE OF THE METROPOLITAN  
MUSEUM OF ART  
1895-1909

CHARLES FOLLEN McKIM, a Trustee of The Metropolitan Museum since 1895, died at St. James, Long Island, on September 14, 1909. The Trustees of the Museum feel it a duty at this, their first meeting

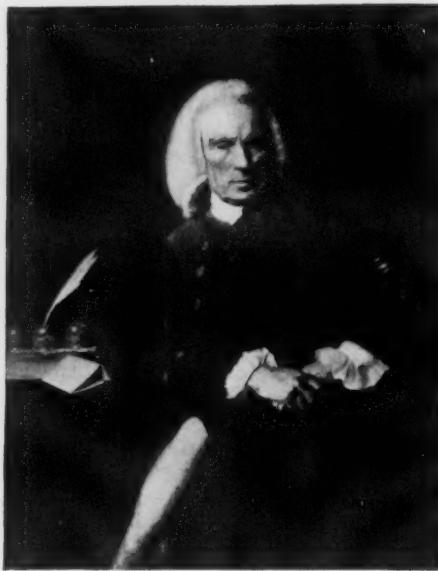
since his death, to place upon their minutes an appreciation of the dignity and achievements of his life, of the great services rendered by him to education and the improvement of public taste.

Mr. McKim was born in Chester County, Pennsylvania, August 24, 1847, of sturdy and intellectual stock. His artistic leanings led him in 1866 and 1867 to the Harvard Scientific School as a special student, and afterwards to the Ecole des Beaux Arts in Paris, where he studied until 1870. In 1872, after spending some further time in travel and study, he returned to this country and soon after began the practice of his profession in the City of New York, forming a partnership with his life-long friend, William R. Mead, of which firm Stanford White soon after became a member.

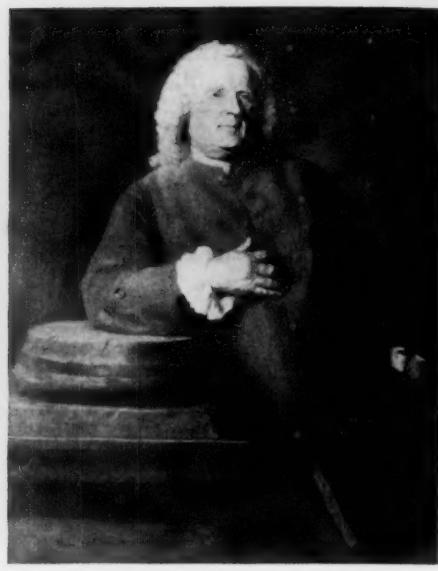
The success of Mr. McKim and his firm was rapid and remarkable. The fact that it was difficult to ascertain, as to any particular work, which member of the firm was entitled to the principal credit, proved the unselfish relation of its members to one another, and to Mr. McKim and his associates are due the architectural features of the Boston Public Library, the Madison Square Garden; the Library of Columbia University, the University Club, the Brooklyn Institute of Arts and Sciences, Mr. Morgan's Library, The Pennsylvania Station in New York and a number of other noble and beautiful buildings, private and public throughout the entire country.

Great, however, as have been Mr. McKim's achievements in the particular practice of his profession, and prominent as are the monuments he has raised to his own reputation, his profession is in his debt to a still larger degree for his unselfish efforts to fuse the individual workers in architecture throughout the country into a profession—to raise its standards and to better its opportunities for cultivation and improvement.

He was thoroughly conscious of the difference between things beautiful—simply, grandly beautiful, and the meritorious and the pretty—and this lesson he labored to teach during his entire life.



PORTRAIT OF JOHN ERVING  
BY JOHN SINGLETON COBLEY  
LENT BY JOHN ERVING



PORTRAIT OF COL. EPES SARGENT  
BY JOHN SINGLETON COBLEY  
LENT BY MRS. GEORGE H. CLEMENTS



GROUP PORTRAIT OF MRS. DEAS, MRS.  
JOHN WARD, MRS. WILLIAM SOMER-  
SALL, MRS. THEO. HARTLEY  
BY JOHN SINGLETON COBLEY  
LENT BY D. MAITLAND ARMSTRONG



PORTRAIT OF NANCY PIERCE BARRELL  
BY JOHN SINGLETON COBLEY  
LENT BY MISS DOROTHEA KEEP

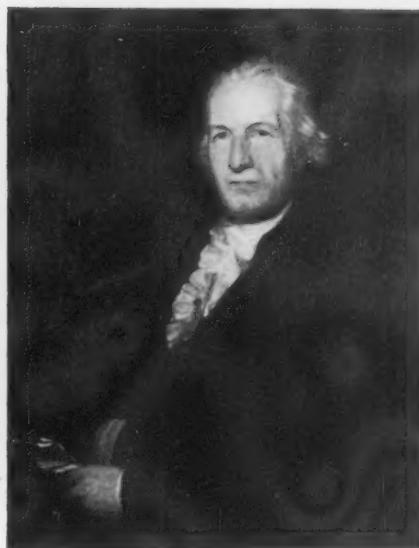
AMERICAN PAINTINGS—HUDSON-FULTON EXHIBITION



PORTRAIT OF MRS. SAMUEL OSGOOD

BY JOHN TRUMBULL

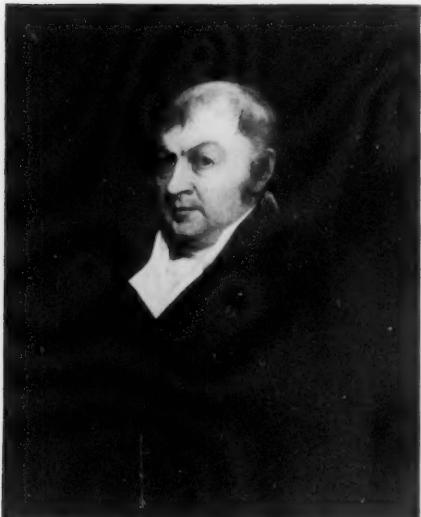
LENT BY MR. WM. B. OSGOOD FIELD



PORTRAIT OF MAJ.-GEN. SAMUEL OSGOOD

BY JOHN TRUMBULL

LENT BY MR. WM. B. OSGOOD FIELD



PORTRAIT OF MOSES ROGERS

BY JOHN TRUMBULL

LENT BY MRS. ANSON P. ATTERBURY



PORTRAIT OF MRS. TRUMBULL

BY JOHN TRUMBULL

LENT BY GEORGE H. STORY

AMERICAN PAINTINGS—HUDSON—FULTON EXHIBITION

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The plan of improvement of the City of Washington, to which he largely contributed by his time and energy, and the Foundation of the American Academy in Rome to which he generously contributed in life, and to which he bequeathed his fortune, testify to his constant and unselfish public service.

He naturally became the President of the Institute of Architects and, as the highest evidence of the regard in which he was held, received in 1903 the King's medal through the Royal Institute of British Architects. Harvard gave him the degree of M.A. in 1893; Columbia that of Litt.D. in 1904 and the University of Pennsylvania the degree of LL.D. in 1909.

His particular work for the Museum consisted largely in his efforts toward the

perfection of a general plan—the construction of the North Wing upon Fifth Avenue, the special building for the Hoentzschel Collection and the Library. It is to be deeply regretted that he was not spared to complete these undertakings.

In private life he possessed in rare measure the gift of charm and attractiveness. Personal acquaintance with him developed as surely into affection as knowledge of his professional attainments created respect, and had he possessed no professional or public claim to general esteem, he would have been noted as a most unusual and attractive personality.

His public career and unostentatious private life will cause him to be long remembered with high appreciation and grateful thanks.





FIG. 1. TEMPLE OF HIBIS  
SECOND AND THIRD GATEWAYS

## THE EGYPTIAN EXPEDITION

WING to the fact that a complete rearrangement of the Egyptian collection in the Museum is to be carried out the present winter and that some of the members of the Egyptian expedition are to be engaged in that work, the field-work of the expedition will be confined during the present season to its concessions at the Oasis of Kharga and will center chiefly in the clearing of one of its most important monuments, the Temple of Hibis.

The town of Hibis, a part of which has been cleared by the expedition during the last two years, was the residence of the governor and the most important place in the great Oasis. Its principal temple was built shortly after the conquest of Egypt by the Persians and was dedicated to "Amon of Hibis," a god whose cult was widespread in the oases.

The temple stood near the edge of the town on a low hill, in ancient times ascended from the east by an avenue. Coming up this approach one passed through two small gateways and between two rows of sphinxes to the great sandstone portal that served as the principal entrance—through the brick inclosure wall—into the temenos (fig. 1). These three outer gateways appear to have been built about the close of the Ptolemaic period, and being easily accessible to the people they were

used in Roman times as places for the publication of official decrees by governors of the Oasis. Two such decrees inscribed on the second gateway still remain in an excellent state of preservation. Both are in Greek, the one promulgated by the Strategos Posidinus in 22 A.D., during the reign of Tiberius; and the other, the longer, by the Strategos Julius Demetrius in 69 A.D., under the Emperor Galba.

The temple itself was inside the inclosure. After passing through the third gateway, the great sandstone portal, the way led through still a fourth built by Darius as the entrance to an earlier and smaller temenos, and thence through a portico to the eastern door of the temple (fig. 2). The portico was built by the first king of the Thirtieth Dynasty, Nekht-hor-heb (B.C. 378-361) at the time he "filled anew the treasure house of the temple." It is an extremely interesting example of the late Egyptian architecture immediately preceding the Ptolemaic period, when the elaborate flower capitals, which play so important a rôle at Edfu, Esneh, and Philæ were in the earlier stages of their development.

The main structure was built entirely in the reign of the Persian King Darius I (B.C. 521-486). Darius II (B.C. 424-405) seems to have renovated it, added to the decorations and erected the wooden doors, but with the exception of a few repairs made necessary by the settling of the foun-



FIG. 2. TEMPLE OF HIBIS  
GATEWAY OF DARIUS AND FAÇADE OF THE TEMPLE

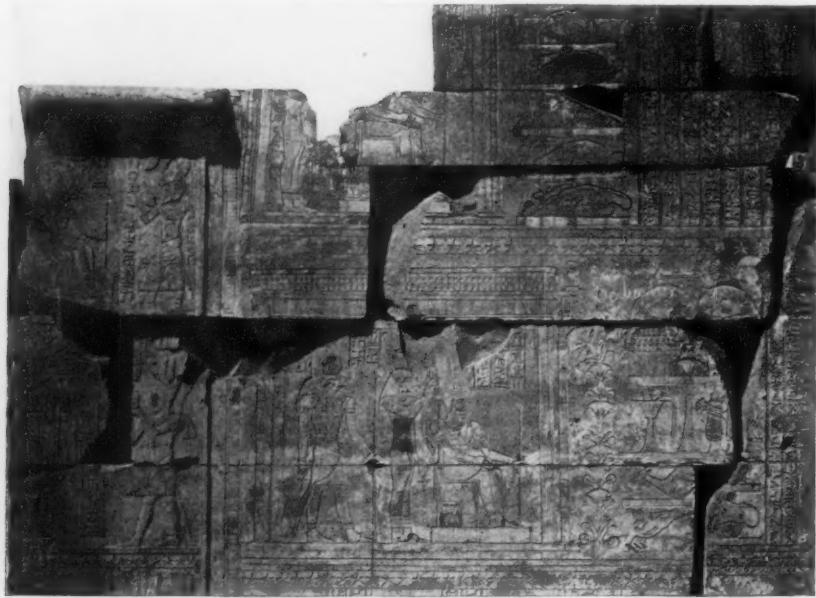


FIG. 4. TEMPLE OF HIBIS  
RELIEFS ON WALL OF THE OFFERING-HALL

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dations in Greek and Roman times, no further additions were made to it. It is built entirely of fine-grained sandstone, is rectangular in plan, 44.5 meters (146 feet) in length from east to west, and 19 meters (62 feet) in width from north to south, and its walls rose about 8.5 meters (28 feet) above the ancient pavement level.

The main entrance in the eastern façade led into a large hypostyle hall, the roof of which was supported on twelve columns with palm and campaniform capitals. This hall never having been finished, the walls remained undecorated except at its western end where a row of four columns, rising out of a screen wall about 4 meters high, separated the hypostyle hall from the offering hall (fig. 3). These columns, and the single row of columns in the offering hall, had campaniform capitals with an unusual ornamentation of palmettes and buds, the screen wall and the offering hall being decorated with religious inscriptions and colored reliefs showing the King making offerings to the principal gods of the Egyptian pantheon (fig. 4). Two of the texts are long hymns in praise of the god Amon, one being of unusual interest because of its half mythological and half philosophical character.

From the offering hall a doorway in the axis of the temple led into the pronaos, a small hypostyle hall with four columns. Through doorways on the north and south sides one entered five small store chambers, a crypt and a stair which ascended to the floor above them. On the west side in the center was the door of the sanctuary, a long narrow chamber in the axis of the building. The bas-relief decorations of its walls gave an epitome of late Egyptian mythology, showing, as they did, practically all of the gods worshiped during the period in all the different forms which they assumed (fig. 5). To the right of the sanctuary was a chamber with walls inscribed with religious texts, and to the left a doorway leading to a second crypt and a stairway by which one reached the two rooms dedicated to the Osiris mysteries. The decorations here were inscriptions and scenes relating to the myths of Abydos and Koptos.

On the exterior of the temple the reliefs were confined chiefly to the western end where the King was shown making offerings and performing ceremonies before the gods (fig. 6).

The entire temple is in an unusually good state of preservation. Because of the dryness of the climate in the oasis the colors on the walls inside the structure have been preserved intact in many places and the whole site has suffered but slightly either from the iconoclasm of early Christians or the vandalism of Arabs. With the exception of the roofs of the three columned-halls and of a few of the smaller chambers, the main structure is standing almost complete, buried inside to a depth of from two to five meters with wind-blown sand. The first purpose of the expedition during the coming season will be to remove these drifts and clear the temple to pavement level. Then the copying and photographing of the inscriptions and reliefs will be undertaken and plans and drawings of the architectural details made.

The portico, the gateways and the avenue are also buried to a depth of two or three meters in sand and earth, the more easterly structures being at present situated in a grove of date palms. It is hoped also that a beginning can be made of the clearing of this part of the site and that the foundations can be found of the brick inclosure walls and of the outlying buildings connected with the temple, traces of which can be seen here and there on the surface.

H. E. W.

THE OLD MARKET WOMAN

THE Museum has recently purchased, with income from the Rogers Fund, an extraordinary specimen of original Greek sculpture, which is now on exhibition in the Room of Recent Accessions, and is illustrated in the accompanying plate. This is a marble statue, somewhat less than life size, of an old peasant woman who is offering the products of her little farm for sale. Those who are familiar with only the nobler creations of Greek sculpture will

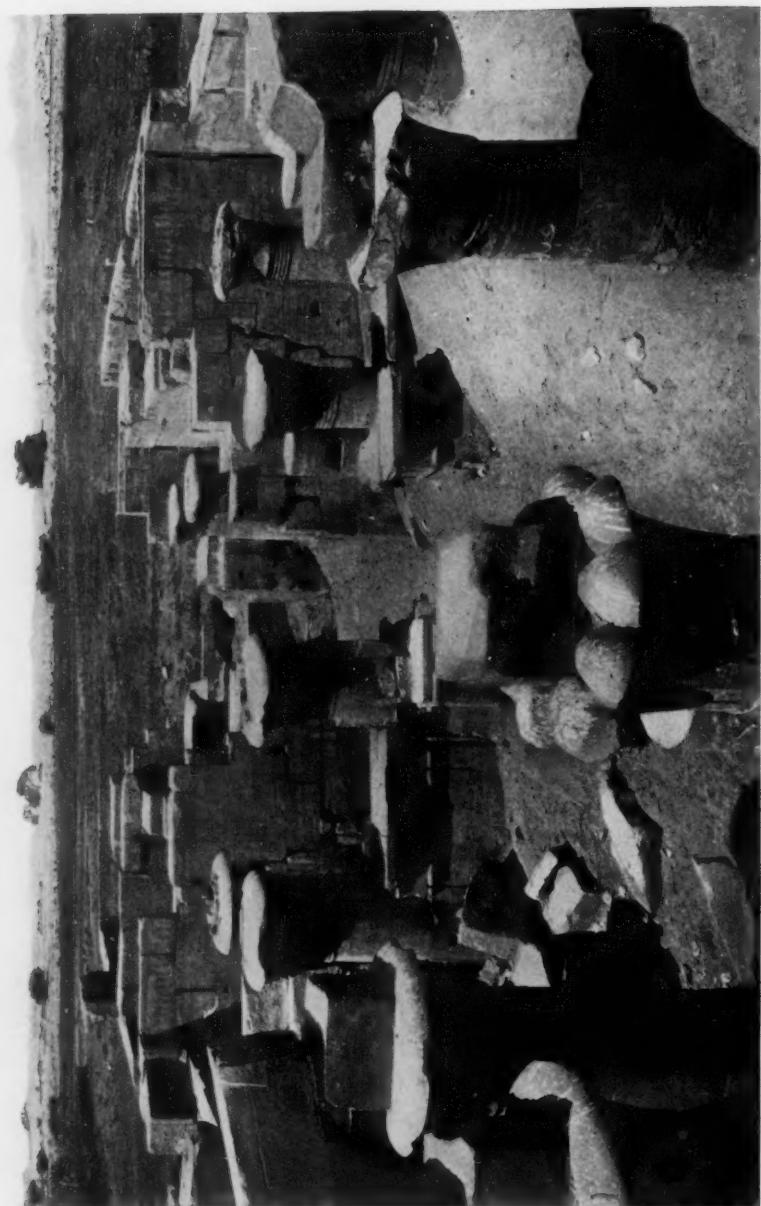


FIG. 3. TEMPLE OF HIBIS  
INTERIOR OF THE TEMPLE LOOKING TOWARD THE SANCTUARY

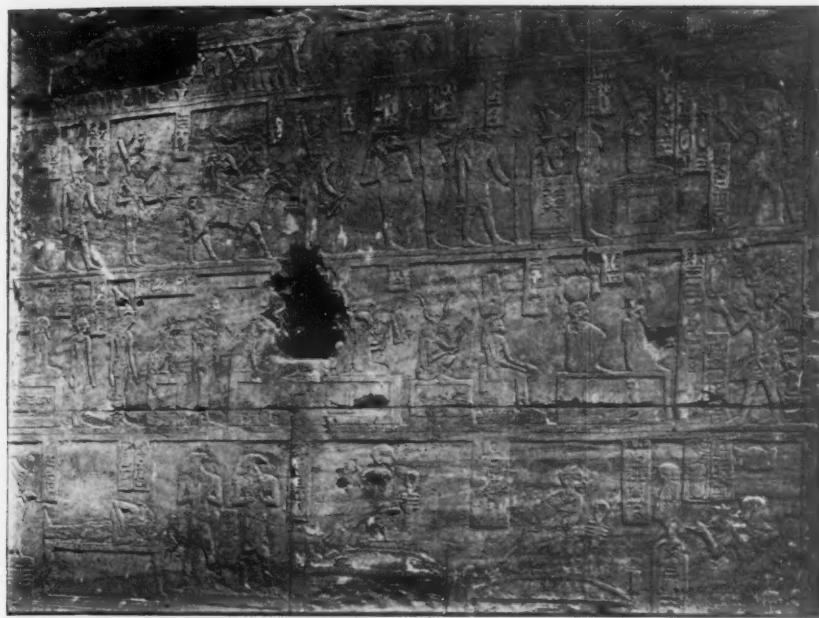


FIG. 5. TEMPLE OF HIBIS  
RELIEFS ON WALL OF THE SANCTUARY

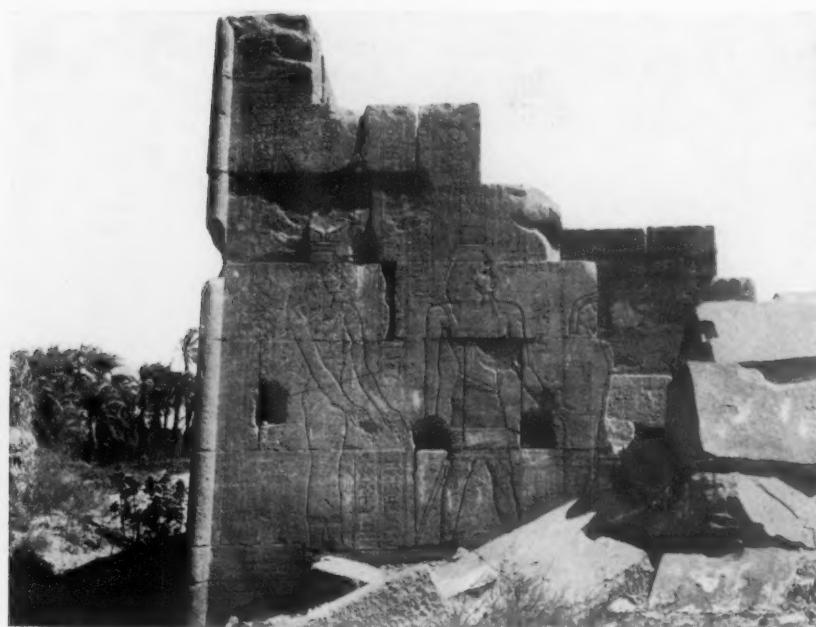


FIG. 6. TEMPLE OF HIBIS  
RELIEFS ON EXTERIOR OF THE TEMPLE

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find the subject itself a strange one for Greek art, but they will be still more impressed by the intense realism with which it is expressed. It is, in fact, an attempt at an absolutely true study of nature in her least beautiful forms, such as we associate more with the art of modern Italy than with that of classic Greece, and the result is a figure such as we might see—though in a more modern costume—moving about the marketplace of an Italian or Greek town to-day. With the body bent at that peculiar angle which comes more from constant toil in the fields than from age, we can feel the shambling motion with which she pushes her way among the crowd of market people, and though the greater part of both arms is missing their action is easily imagined. With the right extended she was holding out something, the merits or the cheapness of which she was proclaiming, and in the left hand she carried the fowls and the basket of fruits or vegetables which are still to be seen at her side. Though the head itself is preserved, and has never been broken from the body, it was found with the features sadly mutilated, not by accident, but by a willful act of vandalism, of which they clearly show the traces. To make the statue more presentable, the face has been restored here in plaster. But the realism of the action merely accentuates that of the modeling, especially in the upper half of the statue, where the characteristics of withered old age are reproduced with unsparing fidelity. The old and weary eyes, the sunken cheeks, the deep lines about the mouth, and the shriveled neck and breast, all show a sculptor whose aim was to perpetuate an unlovely everyday type precisely as he saw it, with no thought of beauty nor desire for idealism. Yet he was a Greek, and his instinct for rhythmic lines and beautiful forms could not be wholly suppressed. It found its outlet in the lower half of the figure, where he was less occupied with the realism of his subject. The costume is the same that we find on the ideal statues of goddesses or women—a sleeveless chiton, or dress, clasped upon the shoulder, and over this a large himation or mantle. The folds of these two garments

fall as gracefully as though they covered the form of a young girl, and it is curious to observe that the limbs which they cover do not correspond at all to the shrunken character of the upper part, but are full and well rounded, as are also the prettily sandaled feet. The only distinctive mark of the peasant in the costume is the kerchief upon her head, which she wears in precisely the manner that the peasant women of southern Europe wear them to-day. Encircling this kerchief is an ivy wreath, probably an indication that the occasion on which she is offering her wares for sale is some Bacchic festival. The statue was evidently intended simply as a piece of decorative sculpture, perhaps for the adornment of a garden, and was designed only for a front or side view, as the back is executed in a more or less summary manner, and is rather flat.

Although examples of this naturalistic tendency in Greek art are comparatively rare, they are by no means unknown, and constitute a well-defined class. They all originated in the same period, which, as might be expected, is that of the decline, when technical virtuosity took the place of greater ideals; and they are typical of one phase of the Hellenistic Age, which began with the death of Alexander the Great, B.C. 323, and continued until the Roman conquest of the various sites of Greek civilization. Within that age it is not possible to give them a precise date, though it may be said that they belong among the last efforts of the creative genius of the Greeks. In an article in the *Annual of the British School at Athens* (Vol. X, 1903-4, p. 103), Mr. A. B. Wace has listed and discussed the surviving examples of this class, and of the grotesques and caricatures which belong in the same category.\* His article appeared before the discovery of our statue, which has since been generally accepted as the most important of its class, partly because it is the best preserved, but more particularly because of the beauty of

\* Mr. Wace also discussed the subject briefly in Vol. IX of the *Annual*, p. 224 ff., but the essay cited above is more complete, and in it he revises certain opinions expressed in the earlier one.

THE OLD MARKET WOMAN



the workmanship, which in all its details has the traits of a Greek original rather than a Roman copy.

It rarely happens that the facts about the discovery of a Greek statue nowadays are known, except when it is made under governmental authority, but in the present case we are fortunate also in this respect, as the Old Market Woman was published soon after its discovery.\* It was found in September, 1907, in Rome, at the corner of the Via della Consolazione and the Via Montecaprino, and was brought to light by the destruction of some old buildings belonging to the Congregation of the Operai della Divina Pietà, where it was buried in

the subsoil of the cellar. When it arrived at the Museum the lower part was still coated with an incrustation of lime, and in the removal of this small traces of color were revealed—a bright pink on the border of the himation, between the knees, and a dark greenish on the sandal strap of the left foot. These are still recognizable, though the pink has lost its brilliancy. The marble itself, which is of a Greek variety, has a beautiful old-ivory tone, and the surface is remarkably fresh. Altogether the statue ranks as one of the most interesting and attractive of the recent additions to the Classical Department.

E. R.

## PRINCIPAL ACCESSIONS

### ITALIAN RENAISSANCE SCULPTURES

#### I

**A**NTONIO ROSSELLINO was first represented in American collections by his bust of the youthful Christ from the Collection Hainauer, which belongs to Mr. J. Pierpont Morgan. The second work to come into this country was the head of St. John, belonging to Mr. George Blumenthal, recently mentioned in the BULLETIN. The Museum has been so fortunate as to acquire a third piece of sculpture by this Florentine master of the early Italian Renaissance: a marble head of a singing or laughing child (p. 193). Although only a fragment from an altar relief—probably of The Virgin and Child surrounded by Angels—it is, in its perfection, a complete work in itself. In the translation of a momentaneous expression into the hard marble, it is an admirable example to use against

the academic theories of the classical period of the early nineteenth century, that sculpture is not so fitted to express rapidly changing movements as the art of painting. It would seem, indeed, in this work as if the artist had already solved the problem which Frans Hals, with his laughing children, introduced two hundred years later into painting. Not less remarkable than the perfect individualization of the head is the expression in the white, stainless marble, secured by faultless technique, of the freshness and bloom of the childish face.

This work, whose authorship was not known when it was recently discovered, has been pronounced by Dr. William Bode (the greatest authority on Italian sculpture) to be "a most charming work, undoubtedly by the hand of Antonio Rossellino."

Still another important acquisition shows the wonderful art of the Renaissance sculptors in the representation of child life; a reclining figure (fig. 2), in bronze, of a little boy-child by Andrea del Verrocchio, after Donatello, the greatest sculptor in Florence in the fifteenth century. This work will increase the knowledge of Verrocchio in this country, as the only other undoubtedly genuine work from his hand in America is an admirable terra-cotta bust

\* In the *Notizie degli Scavi*, 1907, p. 525, figs. 45, 46; and by L. Mariani, in the *Bullettino della Comm. Arch. Comunale di Roma*, 1907, p. 257, pl. vii. An account of it also appeared in the *Illustrated London News* for December 7 of the same year.



FIG. 2. RECLINING PUTTO  
BY ANDREA DEL VERROCCHIO

of Lorenzo di Medici (in the collection of the late Quincy Shaw of Boston), which shows quite a different side of his art, his seriousness and intensity in strong characterization.

Verrocchio had remarkable skill in the reproduction of the lively and rather complicated movements of children, as his famous Putto with the Dolphin at Florence shows. In our bronze typical characteristics of his style are the full, rounded forms, the restless and often broken curves, the short proportions, the curly head with upstanding lock over the forehead, the twisted turn of the body—especially suited to work in bronze, as it permits a many-sided play of light on the surface. It is interesting to compare this work with one of the few genuine drawings by Verrocchio, a drawing in the Louvre, showing sketches of a nude boy in many positions, some of which are similar to our figure. This Putto exists in several replicas—mostly in terra cotta or stucco—of which ours is, according to Bode, the best of all. The terra cotta at the Kaiser Friedrich Museum at

Berlin has for a companion piece a boy turned in the other way. Probably the two Putti were made originally for a fountain, or for a tomb, which was never finished.

With two terra-cotta reliefs recently acquired, we go farther back into the Florentine fifteenth century. One (fig. 3) is a typical work by the master of the Pellegrini Chapel, a master of the transition period from the Gothic to the Renaissance, who is named from his masterpiece in the Pellegrini Chapel at Verona. As Bode has shown, he must have worked also at Florence, and became there, with his sense for naïve realism and cheerful sweetness of expression, a predecessor of Luca della Robbia. The newly acquired work shows an enthroned Virgin surrounded by Angels, in an elaborate Gothic frame, and is very similar to the altarpiece of the same subject in the South Kensington Museum. The charm of his art is expressed especially in the naïve way in which the Child embraces the Mother, and in the long, graceful figures of the angels, whose drapery has still the typical Gothic faults.

A work of rather similar style—probably a little later, by one of the Florentine terra-cotta modelers—is the gift from Mr. J. Boehler of Munich: Virgin with the Child crowned by two Angels.

The Gothic style, still observable in these works, is at its height in a marble statue of the middle of the fourteenth century; the Virgin standing with the child clasped in her arms. The sweetness of the faces, the position of the child, who blesses with his right hand and holds a bird in his left, the right hand of the Virgin grasping the folds of her dress, show the French influence, but the heavy, broad forms of the bodies differ from the aristocratic French art, and show the harder style of the Italian Gothic. The work when offered to the Museum was attributed to Nicolo Pisano, but resembles more the works of the younger of the Pisani—or Nino—although there are some differences in style which do not admit of its being attributed to this master with any degree of certainty.

W. V.

EXAMPLES OF ROMANESQUE ART.—A carved stone portal, six stone reliefs, and four incense-burners (one, early Christian), recently purchased, form a valuable addition to the Museum's collection as they illustrate a period of art, the Romanesque,

not as yet particularly well represented in the Museum.

The round-arched portal (*See* p. 215) measures 7 ft. 1 $\frac{1}{4}$  in. in height; 6 ft. 4 $\frac{3}{4}$  in. in width. The jambs are incomplete. The character of the carved ornament on the face of the arch and jambs indicates a work of the twelfth century of the South of France, per-

haps of the School of Languedoc. On the jambs are vines with bunches of grapes and birds. The arch is decorated with a less naturalistic vine enriched with a variety of motives such as the symbolic animals of Christian art and the palmette of classical ornament. Romanesque art is a compromise of many styles; and, in southern France, sculpture shows almost equally the influence exerted on the one hand by Byzantine and Oriental models, and, on the other, by Gaulo-Roman remains. The resulting style was distinctly monumental and decorative.



FIG. 3. THE VIRGIN ENTHRONED  
BY THE MASTER OF THE PELLEGRINI CHAPEL

The six stone reliefs—medallions (averaging about a foot in diameter) with the exception of one, a portion of a capital—are German Romanesque sculpture of the twelfth century. The subjects of the medallions, enlaced birds or an eagle attacking a hare, are familiar motives in this period. The other relief has for subject a struggle between two devouring animals, a subject common in the art not only of the

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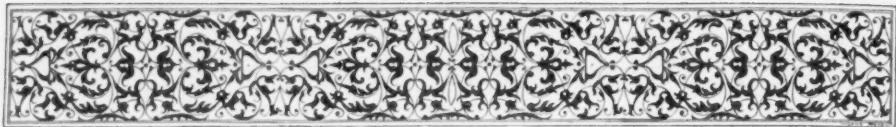
Orient but also of the North. Variously borrowed and originally symbolic, it is hard to say in many cases whether, as used by the Romanesque sculptor, these motives are to be regarded as symbolic or not; it is quite likely that their popularity was due to the decorative qualities of the designs.

Of the four bronze incense-burners, the earliest is a small, unornamented bronze bowl of the seventh to the eighth century, an example of early Christian work. The other three are German Romanesque. The earliest of these, dating from the eighth to the tenth century, is simple in design; the upper half is pierced with crosses, circular openings and slits. It is supported by

chains from a four-armed piece into which a ring is fastened. The next in date, eleventh century, is more ornate in shape and decoration. The spherical form is varied by projecting areas; the pierced portions between them are ornamented with animals in relief. A small architectural structure tops its upper half. The two remaining pieces show the increasing influence of architecture upon decorative forms. Both examples have bases. In the one, a work of the twelfth century, the pierced sphere is crowned with a small building having a cupola; in the other, dating from the thirteenth century, the upper half is elaborately architectural in design, and further enriched with animal and human figures. J. B.



BRONZE INCENSE-BURNERS  
ROMANESQUE, SEVENTH AND EIGHTH CENTURIES



## NOTES

**E**LECTION OF TRUSTEES.—At the regular meeting of the Board of Trustees, held October 18, 1909, George Blumenthal, Henry C. Frick and Howard Mansfield were elected Trustees of the Museum in the place of John Crosby Brown, Charles F. McKim and Rutherford Stuyvesant, recently deceased.

At this meeting, Howard Mansfield was elected Treasurer of the Board to fill the unexpired term for the present year.

**MEMBERSHIP.**—At the meeting of the Board of Trustees held October 18, 1909, the following persons were elected to the membership of the Museum:

FELLOWS IN PERPETUITY

HENRY CLAY FRICK  
GEORGE D. PHELPS ROBBINS

SUSTAINING MEMBER

MRS. JAMES GAYLEY

**THE TILLOTSON BEQUESTS.**—The Museum has received by will of the late Mrs. Emma A. Tillotson, the sum of \$10,000, which by vote of the Trustees has been added to the General Endowment Fund.

**THE HUDSON-FULTON EXHIBITION.**—The exhibition of Dutch paintings and of objects of the American arts which have been most generously lent to the Museum for the occasion of the Hudson-Fulton Celebration, will close November 30th, after having been open since September 20th.

**ATTENDANCE.**—The number of visitors at the Museum during the month of September reached the large total of 87,834.

an increase of 23,607 over the number for the same month last year. The number of visitors in the ten days of the month after the opening of the Hudson-Fulton Exhibition was 40,551. The following table shows the distribution of the attendance:

	1908	1909
19 Free days...	41,084	54,187
4 Evenings....	1,282	3,684
4 Sundays....	19,157	25,038
7 Pay days....	2,704	4,925
	<hr/> 64,227	<hr/> 87,834

**THE LIBRARY.**—The additions to the Library during the past month were one hundred and fifty-six volumes divided as follows: by purchase, one hundred and fifty-one volumes; by presentation, five volumes.

The names of the donors are Mr. Edward D. Adams, Mr. Frederick Morris Drake, and Mr. Walter Pach.

The number of readers during the month was two hundred and twenty-nine.

One photograph, portrait of Peter Paul Rubens in the Uffizi Gallery, Florence, was presented by Mr. Henry M. Toch.

**MUSEUM INSTRUCTOR.**—The Hudson-Fulton Exhibition is bringing to the Museum an increasing number of visitors, many of whom wish to see the Exhibition under guidance, either to make the most of a short visit, or as an introduction to further study.

Another frequent call from the general public is for a survey of the Museum collections as a whole, with especial emphasis on the most important objects of the principal collections.

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

**NEW ARRANGEMENT OF THE EGYPTIAN COLLECTION.**—The collection of Egyptian antiquities which has been shown heretofore in Galleries 13, 15, and 16, is now being withdrawn from exhibition, following a plan to be carried through during the winter, which provides for a complete reclassification of the collection and the installation, in a new position in the Museum, of both this older part of the collection previously exhibited and also the new material resulting from the work of the Egyptian expedition of the Museum during the past three years in Egypt.

The main floor of Addition E, the new wing of the Museum recently completed, fronting on Fifth Avenue and to the north of the Museum entrance, has now been assigned to the Egyptian department and provides a liberal amount of space for its present requirements and for its growth. The new arrangement of the collection, as it is to be carried out in this wing, will be a chronological one. At the south end of the wing, in the present Accessions Room, the collection will begin with its representation of the earliest beginnings of Egyptian art in the Prehistoric and Early-dynastic periods. Then following on in sequence, room by room, it will continue chronologically with the illustration of the art of the Old, Middle, and New Empires. After completing the circuit of the wing the series will end in Galleries 4, 5, and 6 at the end of the Fifth Avenue hall with the representation of the Græco-Roman and Early-Christian art of Egypt.

It is hoped that the installation of the material may be completed and the collection opened for exhibition in the early part of next summer.

**GREEK VASE ROOMS.**—The work upon the interior of the south, or Central Park, entrance of the Museum is now completed, and the new rooms which have resulted from the changes have been thrown open. It will be remembered that until recently the Central Park door opened immediately into a large exhibition gallery. During the summer a vestibule or small lobby has been constructed here, greatly improving the

appearance of the entrance, and dividing the gallery into two, with a passageway between them. These two galleries now contain the collection of Greek vases, which is thus provided with a much-needed expansion of space, and is brought into direct connection with the gallery containing the Cypriote pottery of the Cesnola collection, where it properly belongs.

MR. J. PIERPONT MORGAN has placed in the Museum as a loan the Marsden-Perry collection of Chinese porcelains, which he purchased several months ago. This consists of 227 pieces, and is well known as one of the most important in the country. It will be added to the Morgan collection in the Chinese Porcelain Room, but will not be ready for exhibition for some time yet, owing to delays in the preparation of the cases.

**THE DUTCH PICTURES, A CATALOGUE DE LUXE.**—The Museum takes pleasure in announcing that in response to a number of requests, and through the generosity of certain friends who have guaranteed the expense, a *catalogue de luxe* of the paintings by Old Dutch Masters in the Hudson-Fulton Exhibition will be published as a permanent and worthy memorial of this very remarkable collection. The book will measure about fourteen by ten and a half inches, it will be printed from new type upon hand-made paper, which is to be manufactured especially for it, and every picture included in the exhibition will be carefully reproduced in photogravure. The text, by W. R. Valentiner, will be practically the same as that in the catalogues now on sale, revised and corrected. The book will be sold at cost, but as the work is still in its preliminary stages the price cannot yet be fixed. It will, however, necessarily be expensive, as every effort will be made to have it as fine a specimen of both typography and illustration as can be produced in this country. As soon as possible circulars and subscription blanks will be issued, and in the mean time those who are interested as possible subscribers are invited to communicate with Edward Robinson, Acting Director, at the Museum.

## COMPLETE LIST OF ACCESSIONS

AUGUST 20 TO OCTOBER 20, 1909

To be found in the Room of Recent Accessions (Floor I, Room 3)

CLASS	OBJECT	SOURCE
ARMS AND ARMOR.....	Four silk banners, Italian, eighteenth century; silk banner, embroidered with Arms of Spain, seventeenth century.	Purchase.
	Iron helmet (closed Burgonet), English, period of Charles I.	Purchase.
CERAMICS.....	Plate, by Bernard Palissy, French, sixteenth century; terra-cotta tile, Christ in Gethsemane, German, sixteenth century.	Purchase.
	Six cups and six saucers of Pekin enamel, Chia-ch'ing, 1796-1821.	Bequest of Miss Lena Cadwalader Evans.
DRAWINGS.....	Two drawings, by Louis Oscar Roty, dated 1906.	Gift of Mr. Victor D. Brenner.
ENAMELS.....	Copper châsse front, Limoges, thirteenth century.	Purchase.
FURNITURE AND WOODWORK...	Carved-wood card press, Italian, sixteenth century; carved-wood chest, Venetian, sixteenth century; carved-wood bed, Dutch, about 1650; painted-wood cabinet, American, early nineteenth century; carved-wood cabinet, model of a ship, Dutch, seventeenth century; two carved-wood foot-stoves and a box, Dutch, eighteenth century.	Purchase.
LEATHERWORK.....	Coffer, Spanish, late sixteenth century.	Purchase.
MEDALS, PLAQUES, ETC.....	Twenty-four silver, bronze, and gilt-metal medals, medallions and plaques from various countries.	Gift of Mr. and Mrs. Frederick S. Wait.
	Two bronze proofs of the Panama Canal medal and two copper proofs of the Lincoln cent, designed by Victor D. Brenner.	Gift of the Sculptor.
	Bronze plaque, commemorative of the first centennial of the Numismatic and Medallic National Cabinet at Brera, founded by Gaetano Cataneo.	Gift of Mr. Edward D. Adams.
	Six bronze plaquettes: Lizard, Florentine, fifteenth century; allegorical scene, by Andrea Riccio, Padua, fifteenth century; Virgin and Child, by Giovanni da Pisa, fifteenth cen-	

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
MEDALS, PLAQUES, ETC . . . . .	tury; Adoration of the Kings, by Moderno, fifteenth century; Offering to Minerva, by Thomas Callistus (?), 1482; allegorical scene, Padua, fifteenth century.	Purchase.
	Five gilt-bronze plaquettes by Peter Floetner: Abraham and the Three Angels, Noah Mocked by his Sons, Baptism of Christ, Christ and the Samaritan, Christ and the Disciples at Emmaus, German, sixteenth century.	Purchase.
	Two bronze medals: Nicholas III, d'Este, Ferrarese, fifteenth century; Pietro Bembo, by Benvenuto Cellini, sixteenth century.	Purchase.
	Bronze medal, L'Onello d'Este, by A. Pisanello, fifteenth century.	Gift of Mr. H. Heilbronner.
METALWORK . . . . .	Pewter coffee-pot, American.	Gift of Mrs. John Michaelis.
	Pewter coffee-pot and plate, English, eighteenth century.	Gift of Mr. Charles C. Housell.
	Souvenir and calendar of gilt metal and mother-of-pearl, French, early nineteenth century.	Gift of Mr. Edward A. Penniman.
	Five bronze incense-burners, German, sixth to thirteenth century; brass chandelier, Dutch, seventeenth century.	Purchase.
MUSICAL INSTRUMENTS . . . . .	* Two bronze bells, Javanese, seventeenth and eighteenth centuries; ceremonial rattle of cast brass, Ashanti tribe, African; bull roarer, New Guinea; drum, Sioux Indian; pan pipe, Oceanic; Zanzee, African; horn, African; drum, Indian, nineteenth century; costume bell, European, early nineteenth century.	Gift of Mrs. John Crosby Brown.
PAINTINGS . . . . .	Crucifixion, by Gerard David, about 1450-1523.	Purchase.
	Sketch, Raft of Medusa, by Jean L. T. Géricault.	Purchase.
	Two cassone fronts, Scenes from the Story of the Argonauts, School of Francesco Pesellino, Florentine, fifteenth century.	Gift of Mr. J. Pierpont Morgan.
	The Inn, by Esaias van de Velde.	Purchase.
SCULPTURE . . . . .	* Alabaster altarpiece, Spanish, fifteenth century.	Gift of Mr. J. Pierpont Morgan.
	Marble head of a Laughing Boy, by Antonio Rossellino, Florentine, fifteenth century.	Purchase.

\*Not yet placed on exhibition.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
SCULPTURE . . . . .	Small bronze figure, Child Reclining, by Andrea del Verrocchio, Florentine, fifteenth century.	Purchase.
	Terra-cotta bas-relief, Virgin and Child, Florentine, fifteenth century.	Gift of Mr. Julius Bohler.
	Marble statue, Virgin and Child, School of the Pisani, Florentine, fourteenth century.	Purchase.
	Bronze group, Venus with Cupid, Italian, sixteenth century.	Purchase.
	Terra-cotta relief, Virgin with Angels, by the Master of the Pellegrini Chapel, Italian, fifteenth century.	Purchase.
	Stucco relief, Virgin and Child, after Giovanni da Stefano, Italian, fifteenth century.	
	Bronze statuette, Mercury, by Giovanni da Bologna, Italian, sixteenth century.	Purchase.
	Romanesque stone portal, South French, twelfth century.	Purchase.
	* Stone window, French, fifteenth century.	Gift of Mr. Jacques Seligman.
	Bronze statuette, Diana, French, seventeenth century.	Purchase.
	Terra-cotta head of Christ, German, about 1500.	Purchase.
	Six Romanesque stone reliefs, German, twelfth century.	Purchase.
	Carved boxwood, Perseus and Andromeda, South German, about 1600.	Purchase.
	Small carved-wood figure, Mourning Madonna, South German, early sixteenth century.	Purchase.
	Carved boxwood crucifix, German, early eighteenth century.	Purchase.
	Marble figure, Child Reclining, probably by Rombout Verhulst, Dutch, seventeenth century.	Purchase.
TEXTILES . . . . .	Gothic tapestry, Siege of a City, French, fifteenth century.	Purchase.
	Example of Abruzzi filet lace.	Gift of Miss Laura S. Forbes, in memory of Mrs. John E. Forbes.
	Brocade curtain, Spanish-Moorish, sixteenth century.	Purchase.

\* Not yet placed on exhibition.

## LIST OF LOANS

AUGUST 20 TO OCTOBER 20, 1909

CLASS	OBJECT	SOURCE
CERAMICS.....	*Two hundred and twenty-seven pieces of Chinese porcelain of various dynasties, the Marsden Perry Collection.	Lent by Mr. J. Pierpont Morgan.
ENAMELS..... (Floor II, Room 5)	One hundred and fifty-two mirror knobs of Battersea enamels on copper, English, eighteenth century.	Lent by Mr. Dwight Blaney.
METALWORK .....	Ten pieces of American silver: Three coffee-pots, two pairs of candlesticks, chased silver and silver-gilt mace, wine-strainer, saucepan and two cake baskets.	Lent by The Colonial Dames of the State of New York.
	Silver-gilt tankard, maker H. F., Nuremberg, eighteenth century; silver double beaker, maker H. I., German, seventeenth century.	Lent by Hon. Charles H. Truax.
REPRODUCTIONS.....	Two plaster casts of the Elder Hudson and Fulton medals, by Frank G. Higgins and J. E. Roiné; two gold, four silver, and six bronze casts of the same.	Lent by Mr. Thomas L. Elder.

\* Not yet placed on exhibition.



ROMANESQUE DOORWAY

THE BULLETIN OF THE  
METROPOLITAN MUSEUM OF ART  
FIFTH AVENUE AND 82D STREET

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

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Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the entrances to the Museum.

All communications should be addressed to the Editor, Henry W. Kent, Assistant Secretary, at the Museum.

THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said city a Museum and Library of Arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

OFFICERS

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Vice-Presidents,	DARIUS O. MILLS JOHN STEWART KENNEDY
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MEMBERSHIP

BENEFACTORS, who contribute or devise	\$50,000
<b>FELLOWS IN PERPETUITY</b> , who contribute.....	
FELLOWS IN PERPETUITY, who contribute.....	5,000
FELLOWS FOR LIFE, who contribute.....	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of.....	100
SUSTAINING MEMBERS, who pay an annual contribution of.....	25
ANNUAL MEMBERS, who pay an annual contribution of.....	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship Members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their sub-

scription in the aggregate amounts to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. (Sunday from 1 P.M.) to 5 P.M. and on Saturday until 10 P.M.

PAY DAYS.—On Mondays and Fridays from 10 A.M. to 5 P.M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

TEACHERS.—Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful for those desiring to find a special class of objects. It can be purchased at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to scholars under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 15, containing upward of 18,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflets.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., the Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the north side of the main building. Meals are served *d la carte* 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.